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YE OLDEN VALENTINE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY T. C. HARBAUGH.

The fingers of Time have encrusted with gold
The page that I cherish for memories old;
I gaze at the couplet that's homely and true,
"The rose it is red and the violet blue;"
And here is the heart that was lovingly drawn
By one sleeping now at the gates of the Dawn,
And off as I linger o'er picture and line
A tear lies empearled on the old valentine.

'Twas wafted to me in the long, long ago,
When the world sweetly slept 'neath its blanket of
snow.

When high on the mountains and deep in the dells
We heard the clear notes of the silvery bells;
But fairer to me than the feathery fleece,
As white as the wings of the Angel of Peace
That covered the earth in the Winter sunshine,
Was the once snowy page of my old valentine.

A thousand have smiled at its quaint little rhyme
Who know not the story that clings to its time;
It brought to my cheeks then a healthier hue,
Love's roses are red and its violets blue—
As red as the cheeks of the sender, I know,
As blue as the eyes that I loved long ago;
No wonder I cherish in shadow and shine
The fast fading truths of the old valentine.

Whenever this page and its rhyming I see
The portals of Memory open for me,
And back from the years with their shrouding of
snow

Come a hand and a voice that I missed long ago;
And over a picture that hangs on my wall
Rays that are golden a moment do fall,
And beautiful grows in the Winter sunshine
The wee, crumpled page of the old valentine.

THE MISSION OF A ROSE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY MARIE MADISON.

"I never see a deep red rose without thinking of
Mignon Miguel."

The words were spoken by one of a party of five
who sat about a table in a well known restaurant
in New York, a retreat for the world's Bohemia,
where actresses jostled against men wearing the
holy orders of the church, and great sinners sat
only across the room from the insignificant chorus
girl. At five o'clock on any afternoon one enter-
ing this rear dining room from the thorough
American street would often hear sounds of con-
versation in every modern tongue.

The speaker of the above words sat back in his
chair, his plate, filled with orange peelings, nut
shells and a discarded slice of cake, was pushed
away from him as he, tilted backward at an almost
dangerous angle, slowly puffed the smoke from a
choice cigar toward the ceiling.

On his right sat Grace Langhurst, a promising
young German singer, tall, graceful and dignified,
yet bearing that air of Bohemianism more common
to foreign artists than to those of our own country.

Opposite sat a playwright and next to him a
popular actress, while the last, but not the least,
of the party was the proprietor of the restaurant,
who now and then hurriedly left the table to see
how things were getting on in the front rooms.

"Yes, I knew her," he said in broken English.
"I have her picture out there in my art gallery
under the stairs."

"Have you?" cried Grace Langhurst, growing
interested. "Bring it out. Show it to me."

"Ah!" laughed the proprietor. "You want to
know where I keep my treasures, so you help your-
self some day; you naughtily relic hunter!"

"No, no, Richardo," she answered, smiling. "I
might beg them from you, but you know I wouldn't
help myself."

"Ah! you have a hobby. I will have no peace if
I show my collection to you." Nevertheless he
brought them forth, and for fifteen minutes the
little party conned the unfamiliar faces of a bygone
regime, reading the famous names beneath the faded
photographs, now and then relating an anecdote
they had heard of this one or that one, till Richardo,
suddenly taking up a photo of a woman, ex-
claimed: "This is Mignon Miguel!"

All hands were simultaneously stretched forth to
grasp the likeness he held, while Grace stepped be-
hind his chair and, looking over his shoulder,
secured the first glimpse. Something in that face
seemed to sober her as she murmured, almost be-
neath her breath,

"How beautiful! Is she dead?"

"Worse than dead," replied the man who had
first spoken of her, taking the picture from Rich-
ardo's hand. "Yes, that is a good likeness, though
it scarcely does her justice. No artist could catch
the wonderful charm of her expression."

"No more than he could transfer to paper the
tones of her voice. What a voice!"

"Was she such a great singer," asked the play-
wright, taking the photograph in his turn? "Strange
we never heard of her!"

"She sang in America only one night."

"How was that? Do explain!"

"It is the story of the rose."

"Yes, yes, the red rose!"

"Very well, fill your glasses. I'll tell you the
story of the rose."

The glasses filled, a toast drank to the vanished
beauties, whose faded faces looked up at them
from the table, where Richardo had recklessly
thrown them, and the story teller, with Mignon
Miguel's photo in his hand, began to tell his tale.

Mignon was a German peasant girl, born and
reared in the vicinity of the Hartz Mountains, her
romantic nature accentuated by the legendary
tales of that region, and borrowing from them
strange dreams of the unreal, that made her but lit-
tle fit to fill the sphere nature had allotted to her.

She was very beautiful, and she knew it. Her
blue eyes seemed to reflect the shadow of the dark
mountains, and her golden hair cast off a reflection
of her snows, as the evening twilight, touching
her rounded neck and arms, intensified their white-
ness, and softened out the curving lines of her
figure by purple and violet shadows.

"Had Mignon lived in a city she might have been
a practical girl, bent on making the most of her

beauty, but with the strange stories of the
Black Forest as her only education, and its beau-
tiful glades and deep ravines as her sole surround-
ings, her thoughts were naturally far from world-
ly, and as she trod the lonely path between the
neighboring village and her own she cast her
glance restlessly from left to right, in fear of see-
ing some goblin face peering out at her from out
the branches of a tree, or the cloven hoof of the
evil one, as he dodged behind a rock to watch her
pass.

"But she never saw them; only the admiring eyes
of some lovelorn peasant ever met her gaze, or the
kind glance of the Holy Father, who stopped on his
way to bless her.

mountain mule, seemed not a day older than the far
away yesterday when he had called after him 'God
speed!' Yes, all was the same—yet—no, there was
one person who had changed indeed, and what a
change! Rosa, dear little Rosa! the child whose
shadowy eyes he had never forgotten. Who could
forget them; for could you not see in their depths
all the mysteries of the dark mountains that rose
around him? Yes, he had remembered those eyes,
for when his dead wife had presented him with a
little one he had hoped that its eyes might be like
Rosa's, but he was disappointed and never ceased
to regret, as he looked into the brown orbs of his
babe, that they were not like the child's he had seen
the day he rode away, playing barefooted with

and Rosa was happier than she had ever dreamed
of being.

"As time passed the Baron forgot his past griefs—
the high born wife whom death had ruthlessly
torn from his grasp—the dark eyed daughter who
had so quickly followed her into the vast unknown,
and in his young wife and infant son he had found
his youth again; youth crowned with silver hair,
but with a heart of gold.

"Earth had no rarer joy for him than when he
looked into the cradle where the eyes of the little
peasant girl that had haunted him all his life
looked up at him from out the dimpled face of his
little son.

"If all the fairies of the Hartz had conspired to

let her make a public debut as a singer, though
offer after offer enticed her to the boards of the
opera.

"At last, weary of her sighs and regrets for her
husband and her boy, and finding a new face to
attract his fancy, he deserted her.

"It was then that she went upon the stage. I have
heard an old actor speak of her debut as the most
wonderful triumph he had ever known for any
woman. Critics spoke of her voice as an embodied
sorrow; there were strains in it that brought tears
to the driest eye, and her face—how beautiful!

It was not a month before all Paris was at her
feet. How happy she was. The past was forgotten
—she had realized her dreams. Even her old
lover, Antoine de Coursey, crept back to her feet,
craving forgiveness, and she, like a fool, took him
up again.

"For a little while the glamour and strangeness
of it all, made her forget the past, but surely as
time loses its lustre did the glory pass away, and
she longed to toss it aside as dross, to take again in
her grasp the pure gems she had cast aside. Her
boy! Oh, how she longed for her boy! She would
give all, she would give her soul for her boy. But it
was not to be. She had taken up the sceptre of
Fame, and Fate decreed that she should carry it.

"So it went on, till finally she was engaged to
sing in America. I was present at her debut, and
I shall never forget it as long as I live. I felt a
double interest when she made her entrance upon
the stage, for I knew her history, and long wished
to see her.

"She was extremely agitated, for she was about
to confront a strange audience—an audience which
might not understand her, or, understanding, might
not be in unison with her sentiments. How beau-
tiful she looked as she came before that vast as-
semblage—breathless!

"They received her coldly, for they had come to
criticise and held back their applause, even though
she was the most glorious creature who had ever
stood upon that stage.

"There was an ominous silence. You know how
many failures are due to that silence which fol-
lows the entrance of a debutante; her heart is the
instrument on which she plays and those of her
hearers respond, but there was no welcome, no
word of cheer, no encouragement upon the faces
that she saw before her. Her heart was mute—
the first notes she sang were feeble, they did
not touch the all responsive chord and Mignon
trembled. She saw stern, criticising faces lifted
up to her, with now and then a smile of derision
for the great singer from whom they had expected
so much and were likely to get so little. She said
afterward that she felt as if she should die, die
singing, as the swan, drifting down the stream of
life. Her voice was choked with sobs. She was
indeed lost!

"Suddenly, turning toward the left of the stage,
she saw, seated in a lower box with his mother, a
little golden haired boy with eyes so like those that
had gazed trustfully at her out of the past, that with
a start she stopped suddenly in her song, and
looked blankly at him. The little one, thinking the
solo over, clapped his hands to encourage the singer,
who had filled all his dwarfed ideals, and had
made his baby heart to thrill with pleased emotion.
Mignon felt the tears come in her eyes, and her
pale lips murmured the words, 'My boy!' but she
could not sing, and, feeling as if she should fall
senseless to the stage, she gathered her strength
with a superhuman effort to take up the broken
strain.

"The child ceased clapping his hands, and, sel-
ing a red rose from his mother's corsage, he
arose and tossed it onto the stage at the diva's feet.
The hand that threw that blossom touched the
mute note of love, and the warm blood flew to Mig-
non's face as she stooped to lift the crimson flower
to her lips.

"It took but an instant for these events to happen
and the audience, amused and wondering, turned
toward the child.

"Mignon, too, turned to him. She forgot the un-
compromising faces before her—forgot all the
world save that little child and another, whose
presence seemed to be embodied in him for the
moment, and she lifted up her voice and sang for
him alone. I never heard such passion, such ten-
derness, such power in a voice before. It was as
if another being stood where she had a moment
since.

"As the song ended the audience, surprised, dumb-
founded, sat like images of stone gazing at the
empty stage, then men looked askingly into each
other's faces and suddenly upon the stillness rang
cheer after cheer, and such a scene as followed I
have never before nor since seen in an American
theatre.

"Cries of 'Mignon! Mignon!' rang from every
point in the house—drifting applause seemed to
spit the roof, and some enthusiastic youths sprang
upon the plush cushions, waving their handker-
chiefs frantically in the air.

"Mignon appeared in answer to the call, pale and
cold, amid a shower of flowers—some brought to
the theatre intended for other singers. She turned
her glorious eyes upon but one face, acknowl-
edged the applause of but one hand, the hand
that had thrown the red rose—that had con-
jured up the image of her boy in her heart, to cast
a spell over her life, and save her from the humili-
ation of a wretched failure.

"The next day the town rang with the triumph
of the new singer, and strange stories were told
of the incident of the rose, some writers expanding
their imagination sufficiently to state that it was
Mignon's son, whom she had not seen since in-
fancy, who had thrown the flower.

"But Mignon never sang on the boards again.
Some strange caprice—or was it caprice?—took
possession of her, and she refused to keep her
engagement, cancelling her contract and forfeiting
thousands of dollars. Two days later saw her on
board a vessel bound for Europe. There she
entered a convent within twenty miles of her
childhood home, and the world lost one of its
greatest singers and most beautiful women of her
day."

There was a moment's pause, glasses were
drained and the five Bohemians arose to their feet
without a word. Grace Langhurst alone left her
glass untouched and stopped behind to take a last
look at the pictured face of Mignon Miguel.



"Mignon, whose name was Rosa Klein, even then
had a phenomenal voice.

"Some superstitious peasants said she was en-
chanted; others that she was possessed by the
spirit of a Lorelei, and sang to lead the youths
astray. Whether enchanted or not she certainly
was enchanting. Such notes as rang from her lips
through the dark woods even the nightingale
could not equal. She sang a song without words,
yet full of divine eloquence, a song that told a
story of Nature, of the forest stream, of the sigh-
ing winds. All these things were echoing, vibrat-
ing their being through her as she sang, uncon-
scious of the glorious gift that could rain gold at
her feet and strew her path with diamonds.

"The village in which she lived, like all German
towns, had its castle situated upon the mountain
side, looking down upon the little patch of houses
like a mother bird watching her brood, but for
years only servants had gone back and forth
across the draw bridge, and people began to won-
der if the master was ever coming home, when
suddenly, all unheralded, he rode into their
midst.

"He came like an unknown traveler, and none
guessed that the Baron Von Burgh was in their
midst, nor dreamed that the handsome young man
who had bade them a hopeful goodbye ten years
ago could return as this silver haired gentleman,
with the traces of many sorrows on his face, ob-
literating every well known line of his happy
youth.

"Yet it was he, and as he sat at the door of the
village tavern he looked about him upon the well
remembered scenes of his boyhood, and thought to
himself that he alone was changed—that Father
Time, so busy with tracing his mark upon his brow,
had forgotten his native village and passed it by
without a touch. Even old Mathew, with his

other little peasant children in his native village.
"And now after ten years, as they looked curiously
into his for an instant, then dropped modestly to
the ground, he knew them.

"Rosa, he called after her, 'Rosa!'"

"The girl stopped in surprise and obediently
turned back.

"Don't you know me?" he asked, a strange
feeling thrilling through him as he encountered
the deep gaze and realized that the child was now
a woman.

"No," she replied, a puzzled expression coming
across her face, "unless you are —"

"The Baron Von Burgh," he added, holding out
his hand kindly. Rosa blushed and, without
accepting it, dropped a courtesy and said she was
glad to see him.

"It was not long before the Baron learned what a
wonderful voice the beautiful peasant had, and
soon after he urged her to enter a convent in a
town near by, where, with the advantages of
education, she could also develop the wonderful
powers of song with which heaven had blessed her.

"Three years after she was to return to her home.
The kind sisters, whose hearts she had entirely
won, were weeping at her early departure, and
Rosa, sad yet eager to be away, sat waiting the
hour of departure when the Baron was announced.

"None were present at that interview but the
Baron and herself, and when the Mother Superior
at last entered the room it was to find the girl
standing with head bowed in crimson blushes and
her hand in the Baron's, who was looking at her as
if all the joy of earth were centered in her eyes.

"She had promised to become his wife.

"Two months later the village Van Burgh rang
with songs and cheers, flowers strewed the bridal
path to the castle; wine flowed as in the vintage,

give them happiness they could not have been
more contented than they were for four years; till
Antoine de Coursey entered their home. The
Baron had met Antoine abroad, and, despite the
fact that Prussian and Frenchman seldom form an
attachment for each other, they became firm
friends.

"Yes, from the moment he entered their home
Peace took flight and sorrow made its stand at
the threshold. He, too, fell under the spell of Rosa's
eyes, and when he heard her sing, 'Mon Dieu!'
what a voice to be wasted on this wilderness!
Paris would rave! the world would bow down in
homage to her! A peasant girl! A Baroness! No,
she should be a queen if she chose! She could ride
in a carriage drawn by her admirers—no wish she
could express would go unfulfilled."

"Antoine was careful never to breathe a word of
this in the presence of her husband, his friend, but
when they were alone he poured his mind with
his pictures of fame and fortune till, to her imagi-
native soul they assumed unearthly proportions and
grandeur. The fight between her conscience and
her love for her husband and child was such an
unequal struggle with vanity, craving for fame
and an intense longing to see the great world, that
she fell and the Baron woke one bright morning to
find it darkened by the second and greatest sorrow
of his life; his wife was gone—gone with his so
called friend! Had he, leaving behind her all she
loved most on earth—yes, thank God! he prayed,
she had left his child!

"In Paris Rosa became indeed a queen among a
certain class, but a crimson curtain divided her
from the best of society and reflected its own hue
upon her fair face whenever that better world met
her gaze.

"Her praises sounded on every side, but her lover,
fearing he would lose her, persistently refused to

1

A dark, vertical, rectangular object, possibly a book spine or a piece of wood, standing upright. It has a slightly textured surface and is positioned against a light background.



[illegible]

VARIETY AND MINSTRELSY

WISCONSIN.

Mr. Knowles' Western District Theatre, opened with that company here Feb. 12 to a fair sized house. Despite the late season, Mr. Knowles' company was well received. The company is composed of the following: Lillian Russell, who is the star, and her husband, John Russell, who is the manager. The company is composed of the following: Lillian Russell, who is the star, and her husband, John Russell, who is the manager. The company is composed of the following: Lillian Russell, who is the star, and her husband, John Russell, who is the manager.

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THE LONDON BELLES are said to have done a good business since the holidays. The performance does not begin with a first part, as heretofore. The curtain rises with the olio, and the performance closes with a burlesque. The company: W. S. Campbell and Frank C. Hoffman, sole proprietors and managers; F. C. Hoffman, musical director; Louis Holt, musical director; Bob Gordon, stage manager; Campbell and Shepp, Gordon and Lick, Barr and Evans, Marie French Dancers, Howard Sisters, Rose Sydel, Belle Clifton, Carrie Scott, Miller, Clara Hill, Annette Vincent, Nellie Lizzie, Dora Castle, Josie Burr, Andy Barr and Joe Sydel.

FRANK McNEIL leaves Tony Farrell's "My Colleen" Co. Feb. 17, at Colton, N. Y., and opens at the Star Theatre, Philadelphia, for a week. When he will go to his farm at Binghamton, N. Y., for a rest. The recent trial of J. C. Symonds for larceny resulting in his being honorably discharged, the judge holding that on account of confusion between the plaintiffs and their attorneys there could not be a case.

HARRY MORRIS has not engaged Pauline Batcheller for a second season, as reported. Mr. Morris has Miss Batcheller in an offer, which she has not accepted.

FERRY, the frog man, was well received at the Grand Auditorium, Philadelphia, last week. With Whalley and Margie, who are doing a double act as soon as the present season closes.

THE CLIPPER acknowledges an invitation to the new season, Feb. 17, in this city, of Philip A. Paucisart, business manager of the Germania Theatre, Hoboken, N. J., and Annie Estelle Clark, a non-professional.

BLOCKMAN and **ERNS** are extensively billed this week at Williamsburg and in Harlem. They, however, are engaged at Koster & Bauls, this city, where their specialty, "Funniest," is creating much laughter.

HARRY H. WHITE writes from Boulder, Colo., as follows: "We are doing great business in this State, playing to 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 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CLIPPER

FOR 1894.

CONTAINING THE AMUSEMENT HISTORY OF THE PAST YEAR

AND A COMPLETE RECORD OF SPORTING EVENTS,

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A HISTORY OF THE AMERICAN RACES FROM 1851 TO 1893,

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The book is liberally illustrated with fine half-tone engravings, presenting a number of the leaders in the field of sports and many of the theatrical characters which have made a vivid impression upon our metropolitan audiences, and are of the dramatic successes of the present season.

WHAT THEY SAY:

Deserving of the Highest Praise.

New York, Jan. 17, 1894.
I want to congratulate the CLIPPER on its ANNUAL for 1894. Its elegant appearance, splendid portraits, its handy theatrical chronology, its vast amount of intelligence, and its complete record of the past year, are all deserving of the highest praise. I have spent an hour of delight over its pages this evening, and I shall keep it near at hand, knowing that it will prove a ready reference.

Yours truly,
TONY PARTON.

It is a Gem.

Baltimore, Md., Jan. 18, 1894.
The ANNUAL is a gem. As a text book for all the schools of entertainment it is invaluable in its statistical accuracy and comprehensiveness. Yours,
J. T. FORD, Manager for Creston Clarke Charmed.

Jan. 19, 1894.
Miss Lillian Russell is simply charmed with THE NEW YORK CLIPPER ANNUAL. She wishes me to extend her kindest regards to the CLIPPER, and to say that she has been on the first page of the best ever done of her.

Respectfully,
E. R. PRINCE, Secretary
A Baseball Magnate's Tribute.

E. R. PRINCE, the well known and popular treasurer of the New York Baseball Club, has this to say: "I received a copy of THE NEW YORK CLIPPER ANNUAL for which I am greatly obliged to you. It is very interesting and valuable to me."

More Complete than Ever.
From THE NEW YORK HERALD.
THE NEW YORK CLIPPER ANNUAL for the current year, brighter and more complete than ever before, has just been issued. It is full of valuable information, comprising theatrical, musical and sporting chronologies for 1893, a list of deaths in the amusement professions, a synopsis of aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup. The illustrations are particularly good.

The Same Care as Before.
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THE NEW YORK CLIPPER ANNUAL for 1894 shows the same care in the arrangement of events and arrangement of details that has always characterized the book.

The Most Reliable Book.
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THE CLIPPER ANNUAL for 1893 has been published, and as usual it demonstrates the right to the claim that it is the most reliable and valuable book of sporting records compiled in the country. As a book of reference it has never been duplicated.

An Excellent Reference.
From THE NEW YORK EVENING WORLD.
THE CLIPPER ANNUAL for 1894 is out. It is thorough and well compiled as always. It is an excellent reference for sporting matters.

One of the Most Complete Reviews.
From THE NEW YORK COMMERCIAL ADVERTISER.
One of the most complete, handsomely printed and well arranged reviews and records of athletic and sporting events that has appeared so far this season is THE NEW YORK CLIPPER ANNUAL. The publication is illustrated, and contains pictures of Tommy Connell, the runner; Charles W. Stage, the sprinter, and other athletes.

A Valuable Record Book.
From THE NEW YORK EVENING POST.
THE NEW YORK CLIPPER ANNUAL for 1894 is out, and is a valuable record book for those interested in all kinds of sports. It contains the best performances in all departments of sports, and gives the results of the various contests in 1893. The full list of deaths in the amusement profession is given, and the tables are useful and complete. A complete record of the theatrical and musical events of the year is in THE ANNUAL, as well as a professional necrology.

Contains All the Records.
From THE NEW YORK TIMES.
THE NEW YORK CLIPPER ANNUAL for 1894 is published, and, as usual, is full of information of use to the sporting man. It contains all the records for all amateur and professional games, corrected to the very latest point of the year for the America Cup. It is illustrated with pictures of the Vigilant and Valkyrie. Several pages are devoted to aquatic performances, including the Yale Harvard and Oxford Cambridge races. The Athlete Rowing, Cycling, Skating and American Bowling Union definitions of an amateur are given, records of last year's games in all departments of sport are printed, with lots of other information that is always useful.

Absolutely Accurate.
From THE NEW YORK WORLD.
THE CLIPPER ANNUAL for 1894 is out. It is a handsome printed book, containing pictures of prominent actors and actresses, as well as a book of sporting and dramatic reference it is extremely valuable. Its necrology is particularly comprehensive and absolutely accurate.

The Most Valuable of the Series.
From THE NEW YORK RECORDER.
THE CLIPPER ANNUAL for 1894 is, as usual, very complete in its theatrical, musical and sporting chronologies for the year 1893. Its list of deaths in the amusement profession is valuable as a matter of reference, as is its aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc. The history of the America Cup from 1851 to 1893, inclusive, is very complete. The records of the fastest time and best performance in all departments of sports are almost indispensable. The illustrations are all of a high order, and the book shows clearly that great care has been taken in its every department. The issue is devoted entirely to sporting and theatrical matters, and is one of the most valuable of the series that has thus far been issued.

The Best Work of Its Kind.
From THE NEW YORK TELEGRAPH.
THE NEW YORK CLIPPER ANNUAL for 1894 is, like its predecessors, full of interesting facts concerning sports and the stage. It is a book of reference for all those who wish to consult a reliable and alphabetical arrangement of this feature is a great improvement. The theatrical pictures are up to date, and include many prominent players in the later metropolitan performers. The sporting divisions of the Annual are complete as usual, and the necrology is full and reliable.

The Book is Invaluable.
From THE STANDING MERCURY AND AMERICAN.
THE CLIPPER ANNUAL for 1894 is out. It is, as usual, full of reliable theatrical, musical and sporting chronology. It is issued in the old familiar form, and, in addition to the regular matter, contains a history of the America Cup from 1851 to 1893. The illustrations are unusually good. Lillian Russell as Princess Nocturne serves as a frontispiece. The book is invaluable as a chronicle of past sporting and theatrical events.

A Valuable Publication.
From THE TURF, FIELD AND FARM.
We have received THE NEW YORK CLIPPER ANNUAL for 1894. It is a valuable publication, containing among other things a history of the America Cup from 1851 to 1893, and records of the fastest time and best performance in all departments of sports. The illustrations possess artistic merit.

A Treasury of Facts and Data.
From THE NEWS-LEADER, PUBLISHERS AND STATIONERS' BULLETIN.
THE CLIPPER ANNUAL for 1894 is a treasury of facts and data in the sporting, theatrical and musical world. It contains baseball, billiard and racing records, and forms, in effect, a brief history of all sporting events. Very great labor has been expended in its compilation, and the greatest pains have been taken to have it correct.

Full of Good Things.
From THE NEWS-LEADER AND STATIONERS' BULLETIN.
Look out for this year's CLIPPER ANNUAL. It is always

ful of good things. But aside from its valuable sporting features, which are offered by no other publication, it contains a large number of exquisite half-tone illustrations of stage favorites, which are sure to create for it a very lively popular demand.

An Invaluable Handbook.
From THE BROOKLYN EAGLE.
THE NEW YORK CLIPPER ANNUAL for 1894 is an invaluable handbook for all interested in the sporting and theatrical professions. Prominent features are theatrical, musical and sporting chronologies; a list of deaths in the amusement profession; aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, and records of the fastest time and best performance in all departments of sports. A history of the America Cup from 1851 to 1893, inclusive, is also given. The book is full of interesting facts, and is a most reliable and valuable reference.

Its Reliability Unquestioned.
From THE BROOKLYN TIMES.
THE CLIPPER ANNUAL for 1894 is now on sale. As a compendium of useful information in every line of sports and theatricals and musicals, it is invaluable, and should be in the hands of everyone. The trotting and runner, baseball and football, cricket, billiards, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., are arranged that each branch is made a department by itself. The reliability of the dates and events is unquestioned. As a thorough research is made with each year's issue. A history of the America Cup, of which so much has been heard, is also given. The book is full of interesting facts, and is a most reliable and valuable reference.

Absolutely Reliable.
From THE BOSTON IDEAS.
THE CLIPPER ANNUAL for 1894, as usual, has caused a very active demand for a work for years recognized as a standard authority on all matters pertaining to the sporting and theatrical world. It is the object of the publishers to not only maintain the accuracy of its statistics, but also render more interesting and of increased value to its readers. The book is for sale by all news-sellers.

Valuable for Reference.
From THE DECATUR (ILL.) REVIEW.
THE NEW YORK CLIPPER ANNUAL for 1894 is out. It contains the best sporting, theatrical and musical chronologies, full history of the amusement profession, and a large amount of other interesting matter, all valuable for reference. The CLIPPER publications are notable for their reliability.

It Has No Equal.
From THE HARRISBURG MORNING CALL.
A book that is in demand each year is THE NEW YORK CLIPPER ANNUAL. It is the most reliable and valuable book of its kind on the market today, and furnishes information not only to a certain class, but to the masses. The ANNUAL for 1894 is now on sale. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

Complete in Every Detail.
From THE WHEELING REGISTER.
THE NEW YORK CLIPPER ANNUAL for 1894 has been issued, and it is a most reliable and valuable reference. It contains the best sporting, theatrical and musical chronologies for 1893, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup from 1851 to 1893, inclusive. The book is full of interesting facts, and is a most reliable and valuable reference.

A Valuable Compilation.
From THE ATLANTA (GA.) CONSTITUTION.
THE CLIPPER ANNUAL for the present year has made its appearance, and it is a most reliable and valuable reference. It contains the best sporting, theatrical and musical chronologies for 1893, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup from 1851 to 1893, inclusive. The book is full of interesting facts, and is a most reliable and valuable reference.

The Best Authority Yet.
From THE NASHVILLE AMERICAN.
THE AMERICAN has received THE NEW YORK CLIPPER ANNUAL for 1894, the best number that has yet been issued of this sterling publication. It contains theatrical, musical and sporting chronologies for 1893, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup from 1851 to 1893, inclusive. The book is full of interesting facts, and is a most reliable and valuable reference.

It Can Be Relied Upon.
From THE BROOKLYN STANDARD-UNION.
THE NEW YORK CLIPPER ANNUAL has made its appearance for 1894, and it is a most reliable and valuable reference. It contains the best sporting, theatrical and musical chronologies for 1893, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup from 1851 to 1893, inclusive. The book is full of interesting facts, and is a most reliable and valuable reference.

Most Artistic Yet Published.
From THE NASHVILLE BANNER.
THE CLIPPER ANNUAL for 1894 is received. This book is the most artistic number yet published of this valuable compendium of sporting and theatrical information. It contains among other things a series of pictures of the best theatrical characters of the year, as well as the champions in all branches of sports.

Best Reference Annual Published.
From THE PHILADELPHIA EVENING BULLETIN.
THE NEW YORK CLIPPER ANNUAL for 1894 contains a wealth of theatrical, musical and sporting chronologies for the year 1893. Its list of deaths in the amusement profession is valuable as a matter of reference, as is its aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc. The history of the America Cup from 1851 to 1893, inclusive, is very complete. The records of the fastest time and best performance in all departments of sports are almost indispensable. The illustrations are all of a high order, and the book shows clearly that great care has been taken in its every department. The issue is devoted entirely to sporting and theatrical matters, and is one of the most valuable of the series that has thus far been issued.

A Valuable Guide.
From THE BINGHAMTON MESSAGE.
The Message acknowledges with thanks a CLIPPER ANNUAL for 1894. The book is a valuable guide to athletic and dramatic affairs of the past year.

Better Than Ever Before.

From THE DAILY REPORTER, FOND DU LAC.
Once every year the "oldest American sporting and theatrical journal" condenses its hundreds of previously published pages of reliable records in its limited legitimate space into the compact volume of veracity. THE NEW YORK CLIPPER ANNUAL has thus come to be accepted everywhere as the standard authority upon all matters of sporting and theatrical interest within its comprehensive specialty. THE ANNUAL, this year, is bigger and consequently better than ever before. There are in it a number of new and acceptable features, among the least of which are the artistically faithful portraits of celebrities whose names are familiar to all readers of the sporting and theatrical world. The CLIPPER continues its weekly voyages around the world, while this ANNUAL anchorage is but an opportunity for it to start its ceaseless errand of distinctively instructive information.

A Standard Reference Manual.
From THE BOSTON POLICE NEWS.
Filled from cover to cover with statistics and valuable data of the sporting events and records of the year past, THE NEW YORK CLIPPER ANNUAL for 1894 comes to hand. Sporting people generally look for this book with eager expectancy, and this year it will be found to be up to date, and contains the most reliable and valuable information.

The Standard Authority.
From THE NEW ORLEANS TRIBUNE.
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From THE WHEELING REGISTER.
THE NEW YORK CLIPPER has issued its Annual for 1894, and it is unquestionably the most complete work of all kind ever published. It contains a chronology of the dramatic and sporting events of the previous year, and a complete list of all the best performers in baseball, aquatic and athletic performances, racing and trotting records, etc. It is a valuable book to refer to in case of argument, and is the undisputed authority on all subjects pertaining to the theatre or sports.

Contains Everything of Interest.
From THE TROY TIMES.
THE NEW YORK CLIPPER ANNUAL for 1894 contains almost everything of interest to the various sporting and amusement professions that occurred during 1893. Included are theatrical, musical and sporting chronologies, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, billiards, etc., with a history of the America Cup from 1851 to 1893, inclusive. It also contains records of the fastest time and best performance in all departments of sports. The volume is handsomely prepared and profusely illustrated.

A Wealth of Valuable Information.
From THE WHEELING NEWS.
To every person interested in theatrical or sports there is a wealth of valuable information in THE NEW YORK CLIPPER ANNUAL. It can be found nowhere else. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

All That Could Be Desired.
From THE WASHINGTON (D. C.) EVENING NEWS.
THE NEW YORK CLIPPER ANNUAL for 1894 is out. It contains everything that sporting and theatrical people could desire. A special feature of this year's ANNUAL is a history of the America Cup from 1851 to 1893. The book is handsomely illustrated with pictures of the champions of the most prominent men in all lines of sport.

A Mighty Good Book.
From THE BOSTON DAILY TRAVELER.
I have just received THE NEW YORK CLIPPER ANNUAL for 1894, and welcome to the public. No publication of a like sort is so valuable to anyone interested in dramatic and sporting events. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

Would Be Hard to Equal.
From THE ST. LOUIS HOTEL REPORTER.
THE NEW YORK CLIPPER ANNUAL for 1894 is the handiest annual that the Frank Quen Publishing Company has ever sent out. It is a professional album, as well as a reliable record of sporting and theatrical events.

It is Finely Illustrated.
From THE BOSTON JOURNAL.
THE NEW YORK CLIPPER ANNUAL, which for years has held an honorable and enviable place among publications of a similar nature, has just been issued for the present year. The book contains the usual careful review of theatrical and sporting events of the past year, and in addition it contains a series of illustrations of some half-tone engravings.

Would Be Hard to Equal.
From THE LONDON (ONT.) ADVERTISER.
THE 1894 issue of THE NEW YORK CLIPPER ANNUAL is out, and to the credit of the Frank Quen Publishing Company it is a most reliable and valuable reference. It contains the best sporting, theatrical and musical chronologies for 1893, a list of deaths in the amusement profession, aquatic and athletic performances, racing and trotting records, baseball and cricket reviews, etc., together with a history of the America Cup from 1851 to 1893, inclusive. The book is full of interesting facts, and is a most reliable and valuable reference.

Accurate and Valuable Information.
From THE CANADIAN WHIG.
We are in receipt of THE NEW YORK CLIPPER ANNUAL for 1894. As usual, it is filled from cover to cover with accurate and valuable information in all branches of athletic sports.

A Treasure House of Information.
From THE CINCINNATI TIMES STAR.
The library of the sporting inclined citizen is sure to contain a copy of THE NEW YORK CLIPPER ANNUAL. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

Full of Statistics That are Valuable.
From THE CINCINNATI ENQUIRER.
Baseball enthusiasts like to keep track of notable events, and the record of games in which one team has beaten another is a most interesting feature. The CLIPPER ANNUAL for 1894 is a most reliable and valuable reference, and is a most reliable and valuable reference.

A Book of Standard Reference.
From THE WASHINGTON (D. C.) POST.
THE NEW YORK CLIPPER ANNUAL for 1894 comes to hand more than ever before. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

A Store of Authentic Information.
From THE TROY (N. Y.) BUDGET.
THE NEW YORK CLIPPER ANNUAL for 1894 has just appeared, and will be warmly greeted by the sportsman and those interested in the drama. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

Cycling a Prominent Feature.
From THE BOSTON HERALD.
THE CLIPPER ANNUAL for 1894, which is now out, is the handsomest that has been known and popular paper has ever issued. Gotten up in their usual elaborate style, it is a compendium of all that is interesting in the sporting world. Cycling has always been a prominent feature of this book, and this season is no exception. It is a most reliable and valuable reference, and is a most reliable and valuable reference.

Not a Record Wanting.
From THE PHILADELPHIA CALL.
As usual, THE CLIPPER ANNUAL for '94 is nothing if not complete. There is not a record wanting from shuffleboard to the ring, and its theatrical information is essential to everyone in the profession. To say that it exceeds all other of its publications heretofore is not a strain on the imagination. To be without THE CLIPPER ANNUAL is like groping for a door in the dark.

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THE FRANK QUEEN PUBLISHING CO. (Limited),

GEO. W. KEIL, MANAGER.

SATURDAY, FEBRUARY 17, 1894.

RATES.

ADVERTISEMENTS.

Twenty cents per line space type measure; space of one inch, \$2.50 each insertion. A deduction of 20 per cent is allowed on advertisements when paid for three months in advance, and on advertisements measuring 100 lines or more.

SUBSCRIPTION.

One year, in advance, \$4; six months, \$2; three months, \$1. Foreign postage extra. Single copies, 10 cents each. OUR TERMS ARE CASH.

THE CLIPPER is issued every Wednesday morning, the 12th, 19th and 26th (excepting days GO TO PRESS ON MONDAY, and the 12th, 19th and 26th other days on TUESDAY).

The Forms Closing Promptly at 4 P. M.

Please remit by express money order, check, P. O. order or registered letter, and

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For the Editor or the Business

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THE NEW YORK CLIPPER,

P. O. Box 3,936, or CLIPPER BUILDING,

38 and 40 Centre Street, New York.

In England—THE CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25 New-castle Street Strand.

In France—THE CLIPPER is on sale at Brenot's news depot, 17 Avenue de l'Opera Paris.

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QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADDRESSES OR WHEREABOUTS NOT GIVEN. ALL INQUIRY

OF SUCH SHOULD BE MADE TO THOSE WHOSE NAMES ARE

IN THE CLIPPER FOR THE CLIPPER OFFICE. ALL LETTERS WILL

BE ANSWERED BY MAIL. IF THE NAME OF ANY

THEATRICAL COMPANY IS REQUESTED, REFER TO OUR LIST OF

THEATRICAL COMPANIES. WE CANNOT SEND BOOKS BY

MAIL OR TELEGRAPH.

THEATRICAL.

W. J. R. Maquoketa.—Matt O'Reardon came to

New York from Cork, Ireland, about 1867, and made this

city his permanent home. He was with the Alice

Oates Opera Co. for several seasons. He died some

years ago. Dr. Fitch was in no way related to him

beyond the ties of friendship. During the summer

months he would probably obtain twenty-five dol-

lars per week.

T. L. D. Metropolis.—We would advise either the

"Uncle Tom" or the specialty company, giving prefer-

ence to the first named.

J. D. Fishung.—See answer to W. B. H., in this issue.

V. B.—We are not sure that we know the party to whom

you refer.

W. B. A. Warren.—J. W. Scanlan is not dead. He is

in Bloomingdale Asylum, this city, but there are no

hopes of his recovering his reason.

P. H. F.—Lillian Russell first appeared under Tony

Pastor's management at 53 Broadway, Feb. 12, 1891.

J. M. West Middlesex.—We do not know the song you

mention, but as successful songs are generally adver-

tised in this CLIPPER, you may find the information you

are seeking by watching our advertising pages.

W. L. B. Little Rock.—Currier & Ives, 115 Nassau

Street, New York.

W. K. K.—Dr. Charles L. Howard, 2. Neil Burgess,

J. T. W. Boston.—The company is not upon the road,

having disbanded.

Two Burns.—In either case about fifty dollars per

week.

S. B. Philadelphia.—Address the party in care of The

CLIPPER.

T. A. B. Owensboro.—Write to Dick & Fitzgerald, 18

Ann Street, this city, for catalogue of plays.

L. H. Pawlucy.—We think the party has no engage-

ment at present.

B. B. Quincy.—"The Black Crook" was first produced

at Niblo's Garden, Sept. 12, 1866. George C. Boniface

was the original Rube.

"Circles Crossed"—We think it would not pay well.

2. Not necessarily. 3. Probably less than your personal

expenses.

C. S. H. Lewisburg.—Address James J. Armstrong, 10

Union Square, this city.

CLIPPER READER, New London.—Maggie Cline was

born at Haverhill, Mass., and made her first professional

appearance in Boston.

CONSTANT READER.—Letter is still here.

J. M. Hartford.—Pictorial series of opera companies

receive salaries in proportion to their merits and reputa-

tion, and according to the grade of the company. There

is a wide difference between a first-class company and

and in grand opera organizations. For male singers in

the chorus, salaries range from eighteen to twenty-five

dollars per week, and for female singers, from fifteen to

twenty dollars per week, according to the grade of the

company. See our advertisement in this CLIPPER.

W. H. M.—1. About fifteen dollars. 2. 3. Apply to Lib-

rary of Congress for copyright, sending two copies of

your work. Cost, one dollar. 4. Address Frank Harding, 2.9

Lower, New York, who will furnish all necessary infor-

mation.

CONSTANT READER, Richmond.—1. Advertise in The

CLIPPER. 2. From twenty to twenty-five dollars per

week. 3. Yes. 4. The name has been used.

C. P. Toronto.—The name has been used.

CARDS.

J. J. H. Memphis.—A party going alone must take all

five tricks in order to make four points. A euchre con-

tract, but two points, and the player having made or

regularly. Besides that, only the side assuming the

responsibility of the trump can play alone, so that in the

regular game there cannot be two lone hands played in

one deal.

CONSTANT READER, Taunton.—A not having been called

on, he does not have to bid.

C. A. St. Louis.—A's low trump him out first, he having

but one to go, and low trump before Jack and game.

J. S. M. Gremlin.—The player who is asked to make

the exact number of cards originally asked for.

A. A. Frankfurt.—In playing twenty-one point casino

the point taken by the dealer, and the player who is

asked to make the exact number of cards originally

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THE TURF.

CONY ISLAND'S ULTIMATUM.

The C. I. J. C. and the New Jockey Club are still apart.

In answer to the request from the committee having in charge the perfecting of the organization of the new Central Jockey Club the executive committee of the Coney Island Jockey Club, on Jan. 30, sent the following statement of the club's position:

JAN 30, 1904.
JOHN HUNTER, CHAIRMAN JOINT COMMITTEE.—Dear Sir: The Coney Island Jockey Club, being heartily in accord with any movement tending to the improvement and purification of the turf, has concluded that it can best aid in the accomplishment and development of all matters over which it is proposed by voting to exercise jurisdiction by co-operating with you on occasion shall arise, and in answer to your letter of the 22nd inst. we herewith submit the following for the racing season of 1904, to go into effect when your organization shall have been perfected.

As your Jockey Club, as we understand it, will emanate from and be representative of the horse owners, we will consent to your exercising jurisdiction.

1. In regard to issuing licenses to all trainers and jockeys.
2. As to the forfeit list.
3. As to the registration of owners and partnerships.
4. As to the registry office.

You shall also have full power to appoint the handicappers, judges and starters, and to exercise supervision over the reception of entries to overnight events and declarations to all handicaps.

We suggest that there shall be a senior steward, in whose selection we shall have a voice, who shall be present at our race meetings as the presiding officer in regard to the racing then taking place, acting in conjunction with a steward from your club and a steward from our committee. We believe that we can readily agree with you after due consideration as to such amendments of the rules of racing as may from time to time be found desirable. We would not, however, be in favor of any rule excluding owners, trainers, jockeys, or horses from our races on account of their racing at other associations than those under the jurisdiction of the Jockey Club, as we think that such a measure would be justly considered contrary to the sense of the American public.

We trust that these suggestions may meet the wishes of the horse owners, and tend to secure unity of action in regard to racing interests generally. We do not deem it advisable that a representative of the Coney Island Jockey Club should, as such, be received as a member of the Jockey Club, as is proposed by you, nor do we suggest action to be considered as conditional thereon, for this might be construed as placing the Coney Island Jockey Club in a subordinate position as part of a system, and we prefer to preserve its autonomy. Yours very respectfully,

J. G. K. LAWRENCE, President C. I. J. C.
After considering this communication the committee of the Jockey Club sent a note requesting the favor of a conference, which was duly considered at a meeting of the Executive Committee of the C. I. J. C., held on the morning of Feb. 3, at which were present J. G. K. Lawrence, J. H. Bradford, Cornelius Fellows, Gen. Daniel Bradford, Col. Lawrence Kip, John G. Heckler, George P. Wetmore, H. C. Bell and P. Gray Griswold. The meeting of the committee was private, and the result of their deliberations was the sending of the appended communication as the club's ultimatum in the matter:

NEW YORK, Feb. 3, 1904.
JOHN HUNTER, CHAIRMAN.—Dear Sir: In reply to your favor requesting a conference between the Executive Committee of this club and your committee, I am instructed to call your attention to the fact that in our letter to you of Jan. 30, the position of this club was defined, and that we stated, after due deliberation, exactly what we were willing to do, "the same to go into effect when your organization shall have been perfected."

In that letter we substantially offered to intrust the horse owners, through the intermediary of your Jockey Club, which is, as we understand it, their representative, with the detail, management, supervision and decision of the races in and about their horses may meet for competition on our grounds, provided that no horse owner be disqualified for racing at other tracks than those under the jurisdiction of your club.

In view of our decision to continue our existence as a racing association as the Coney Island Jockey Club, we prefer to await your complete organization before appointing a committee to confer with you; we believe in this way our efforts and co-operation with you will be more effective in your purposes for the improvement of racing, with which we are entirely in accord. Yours, very respectfully,

J. G. K. LAWRENCE.

President Coney Island Jockey Club.
On Monday afternoon, Feb. 3, John Hunter, James Galway, James R. Keene, Perry Belmont, Col. W. P. Thompson and Dr. Knapp, members of the joint committee of the Board of Control and the new club, met at the rooms of the Board of Control to consider the letter from the C. I. J. C., but after discussing the proposition for two hours or more in private adjourned without having accomplished anything that they cared to make public.

Another meeting was held on the day at which incorporators were selected, the following signing the incorporation papers: Hon. Perry Belmont, Col. W. P. Thompson, James R. Keene, Col. O. H. Payne, Hon. W. C. Whitney, F. K. Sturges, J. B. Haggin, John Hunter, A. J. Cassatt, J. H. Galway, and Dr. Lee Knapp. The following gentlemen were named for directors or stewards: August Belmont, J. R. Keene, John Hunter, Col. W. P. Thompson, J. O. Donner, F. K. Sturges and Dr. G. Lee Knapp. The Jockey Club was incorporated on the 10th of the following day, the stated object of the organization being the publication of a stud book, or book of registry of horses in the United States and Canada, to promote and hold exhibitions of such horses, and generally for the purpose of improving the breed of horses. The club's principal office will be in New York, and the first annual meeting will be held Dec. 31, 1904. The certificate of incorporation was filed in the County of New York, and in this city, on the 10th, and in the afternoon a meeting of the incorporators and others specially interested in the club was held at the rooms of the Board of Control. Bylaws were adopted and a number of the members were elected. John Hunter occupied the chair, James R. Keene acted as secretary and F. K. Sturges as treasurer. Permanent officers will be chosen at an election soon to be held. A call for a meeting of horse owners to receive the certificate of incorporation was issued, the meeting to be held at the Hoffman House on Tuesday afternoon, 13. The club will invite all the racing associations in the State to co-operate with them, and it is likely, now that a permanent organization has been effected, that a satisfactory understanding will soon be arrived at between the new organization and the Coney Island Jockey Club.

Hackney Futurity Stake.

The National Horse Show Association have established a stake, the conditions of which are as follows: From which it will be seen that it is based on nearly the same lines as the Coney Island Jockey Club's Futurity Stake:

For the purpose of registered, half registered, imported and entire Hackney mares, registered in 1883, full registered Hackney stallions, to be shown as yearlings at the show of 1885. By subscription of \$5 for each mare, to accompany the yearling, which will not be returned in case a mare proves to be barren or foals a dead foal, and a second subscription of \$10 for the produce, if left in pasture, and \$10 for the yearling, if bred and intended to be shown, must be entered, or before the date of closing the entries show of 1885, and pay an additional entrance fee of \$15, which must accompany the entry.

The prize will be divided into two classes—one for colts and the other for fillies and geldings—the entrance money of the mares to be divided equally between the two classes; the association to add \$50 to each class; and in each class the horse value of the stakes, including the added money, to be divided as follows: 50 per cent. to go to the owner of the winner of the first prize, 20 per cent. to the owner of the second, and 10 per cent. to the owner of the third, the remainder 10 per cent. to go to the breeder of the winner—that is, to the owner of its dam at the time of foaling. Entries close April 1, 1894, with John G. Heckler, secretary.

THE NEW YORK DRIVING CLUB of this city, announce the opening of the following purses, to be trotted for at the Grand Circuit meeting at old Fleetwood Park next Summer, entries therefore to close on Feb. 10: Purses No. 1, \$3,000, 2-year-olds; purse No. 2, \$2,000, 2-year-olds; purse No. 3, \$2,000, 2-year-olds; purse No. 4, \$2,000, 2-year-olds; purse No. 5, \$2,000, 2-year-olds; purse No. 6, \$2,000, 2-year-olds; purse No. 7, \$2,000, 2-year-olds; purse No. 8, \$2,000, 2-year-olds; purse No. 9, \$2,000, 2-year-olds; purse No. 10, \$2,000, 2-year-olds; purse No. 11, \$2,000, 2-year-olds; purse No. 12, \$2,000, 2-year-olds; purse No. 13, \$2,000, 2-year-olds; purse No. 14, \$2,000, 2-year-olds; purse No. 15, \$2,000, 2-year-olds; purse No. 16, \$2,000, 2-year-olds; purse No. 17, \$2,000, 2-year-olds; purse No. 18, \$2,000, 2-year-olds; purse No. 19, \$2,000, 2-year-olds; purse No. 20, \$2,000, 2-year-olds; purse No. 21, \$2,000, 2-year-olds; purse No. 22, \$2,000, 2-year-olds; purse No. 23, \$2,000, 2-year-olds; 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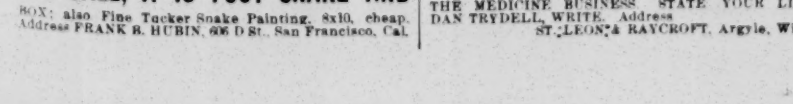
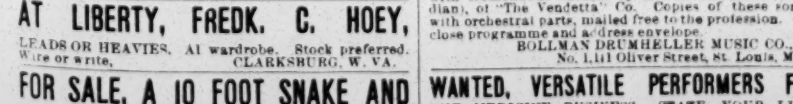
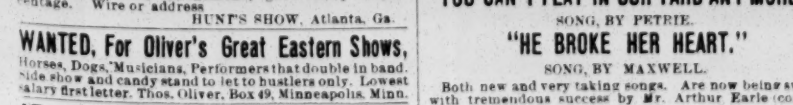
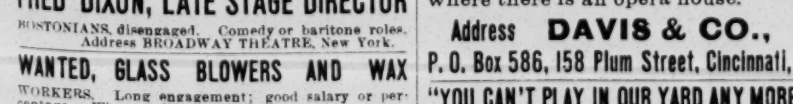
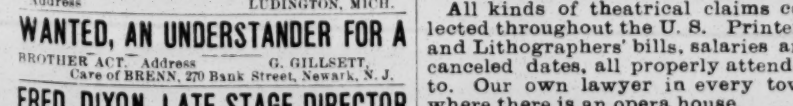
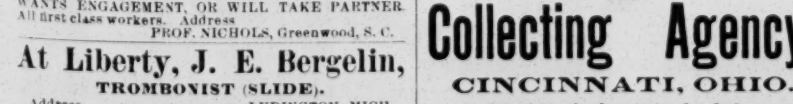
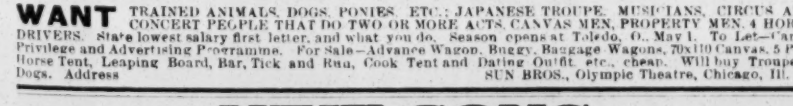
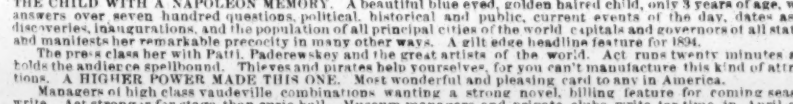
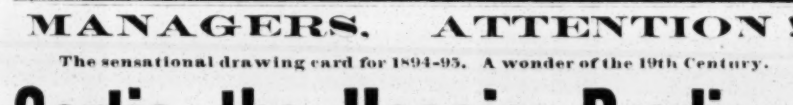
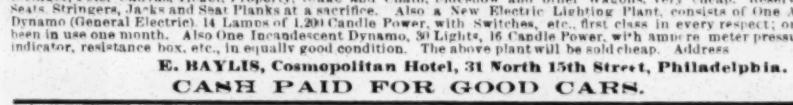
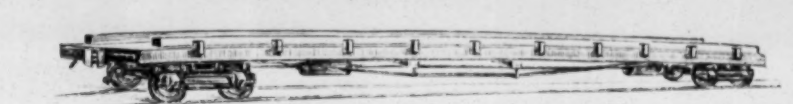
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